"Maytime" Beats "Frisco", Grosses In Key Spots

CANADIAN MOVING PICTURE DIGEST

Vol. 29, No. 1 TORONTO 2, CANADA April 24th, 1937

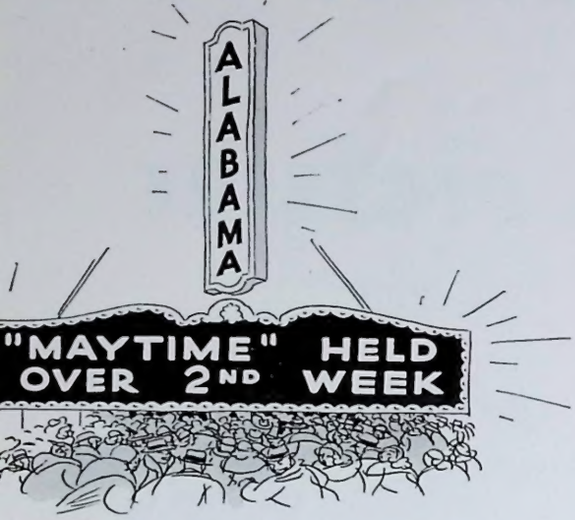
THIS BIG CAST brings you laughs, tears and thrills!
WALLACE BEERY
UNA MERKEL
ERIC LINDEN
JUDITH BARRETT
BETTY FURNESS
TED HEALY
JANET BEECHER
GEORGE SIDNEY
From the play "THE OLD SOAK" by Don Marquis, by arrangement with Arthur Hopkins
Directed by J. WALTER RUBEN
Produced by Harry Rapf

A PICTURE *for* THE MILLIONS!

YOUR neighbor and millions of neighborly folk throughout the nation will take this picture to their hearts! To that vast public which seeks down-to-earth drama in a story of heart-warming human relationships we sincerely recommend the M-G-M comedy-drama "GOOD OLD SOAK" starring WALLACE BEERY and others who appeared with him in "Ah Wilderness" and "Old Hutch." This exciting and humorous play by Don Marquis has been made into a happy audience attraction in the M-G-M manner.

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

st time in 10 years a
cture held over 2nd
week at Strand,
Scranton, Pa.



st time in the entire
story of Alabama
eatre in Birmingham
2nd Week Hold-Over!

THEY SAID IT CAN'T HAPPEN HERE!

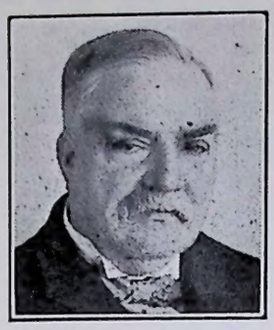
AND THEN M-G-M's "MAYTIME" CAME ALONG!

"M-G-M pictures always do the impossible. These are just two of many amazing MAYTIME hold-over records! I told you MAYTIME means EXTENDED PLAYTIME! Thanks for listening."

WE GO TO PRESS!

sin Theatre, Milwaukee, announces a 2nd
During the many years of its existence
use has only had 8 hold-overs. (*7 of them*
-G-M!) Also Orpheum Theatre, Madison,
sin reports all records broken!

Conklin In Winnipeg



J. J. Conklin

WINNIPEG is to see a professional moving picture company in action early this summer. A decision has been reached by one of the large producing organizations in the United States, the Fox corporation, according to word received by a branch executive, to film the romantic story of the Hudson's Bay company.

The Battle of Seven Oaks, which occurred just beyond the present city limits of northern Winnipeg will be taken on the exact spot where the conflict occurred. Scouts who have been in the city have mapped out the details and the present monument, standing on the spot, will be camouflaged, as a large prairie bush. While the greater number of the company will come from Hollywoood, two or three hundred local residents will be employed for some of the scenes, as Winnipeg is to be the key city for the production.

A romance in true Hollywood fashion will be introduced by the director from Hollywood and the scenario writer, Gean Arthur, is a present at work on the script.

The departure of the flotilla of Red river boats from old Fort Garry will be one of the big scenes in the proposed picture and the present old Fort Garry, this side of Selkirk, will be used as the starting point.

The scenario is being written by a brother of Jack Arthur, Toronto, now residing in Hollywood.

* * *

H. A. MORTON, owner of the Garrick, Rialto and Beacon Theatres in Winnipeg, was elected president of the Manitoba Independent Exhibitors' association at a special meeting of the Independent Theatre Owners of Manitoba at which the organization was formed. Other officers elected are: Vice-president, J. Pearson; secretary, Russel Cook; treasurer, Mesho Triller. Members of the executive include S. A. Morros, S. Rosenblat, S. Rost and R. H. Brown.

* * *

Akim Tamiroff and Margot Grahame in the RKO Radio production, "The Soldier and the Lady" ("Michael Strogoff").

Radio Film Digest

BY JAMES LEWIS SMITH

AS the Coronation of Their Majesties, King George and Queen Elizabeth, approaches, the two great American networks are busy competing with one another in regard to special coverage of this history making event. NBC announces that it is opening its network two and one half hours earlier than usual, at 5 A.M., to be precise, in order to bring to listeners every phase of the ceremonies.

The complete coverage of the official NBC-BBC broadcast will begin when Queen Mary leaves Marlborough House at 5 A.M., EDST, and will end when Poet Laureate John Masefeld recites his specially written poem, "A Prayer for the King's Reign", against the tolling of Big Ben, at approximately 7 P.M.

Highlights of the broadcast will be the departure of King George and Queen Elizabeth from Buckingham Palace for Westminster Abbey, 5.30 A.M., arrival of the King and Queen at the Abbey, 6.00 A.M., the beginning of the Coronation Service, 6.15 A.M. (this service last a little over two hours and will be carried in full), the departure of the King and Queen from the Abbey and their arrival back at Buckingham Palace, the appearance of the King and Queen on the Palace balcony, 10.20 A.M., and later in the day, at 3.00 P.M., His Majesty will be heard in his address to "My Beloved People".

All times given above are Eastern Daylight Saving Time, and are naturally approximate times, depending on any delays that might be caused during the day.

* * *

COLUMBIA'S listeners will enjoy an extra four weeks of New York Philharmonic-Symphony broadcasts next season. The Philharmonic-Symphony Society announces that the 1937-1938 season will be expanded to 28 weeks, in place of the 24 weeks which the orchestra offered this season.

These concerts, with a large list of guest soloists, will be heard every Sunday from 3.00 to 5.00 P.M., EST., over the combined Columbia and Canadian networks.

* * *

AN actor, an American-born symphonic conductor, and radio's only ventriloquist, Don Ameche, Werner Janssen and Edgar Bergen — will unite their talents in a new all-star show replacing "Do You Want To Be An Actor?" and starting over the NBC-Red Network, Sunday, May 9th, at 8.00 P.M., EDST. The new series like the present, will be sponsored by the makers of Chase and Sandborn Coffee.

Ameche, who will be master of ceremonies, is the veteran star of the First Nighter program, and has recently achieved great success on the screen in "Ramona", "One in a Million" and "Love Is News". Ameche's place on the First Nighter program will be taken by Tyrone Power, who also gained renown recently for his screen work, notably in "Lloyds of London".

Janssen was the first native New Yorker ever to conduct the New York Philharmonic Orchestra, and last year gained fresh fame on his marriage to screen actress Ann Harding.

Edger Bergen is the popular ventriloquist, who has been heard recently on the Rudy Vallee Variety Show.

Guest stars each week will share time with Ameche, Janssen and Bergen.

DIGEST REVIEWS AND PREVIEWS

"LOST HORIZON"

Columbia

"Jay L."

A DRAMATIC spectacle, the equal of which has rarely been seen upon the screen, "Lost Horizon" is the first collaborative effort of Director Frank Capra and Scenarist Robert Riskin since the delightful "Mr. Deeds Goes To Town". Columbia really went to town on this production, spending, it is said, $2,000,000 for production costs, and many thousands for publicity. That the money was well spent, is evident by the general acclaim which has met the finished product. The massive set of the lamasery, Shangri La, built at a reported cost of $100,000, is a thing of unprecedented beauty and magnificence, and is in perfect tonal quality with the rest of the picture.

THE story, from the best seller by James Hilton, opens with a revolution in the interior of China. The job of evacuating the white people of the town is in the hands of Robert Conway (Ronald Colman), brilliant English author and authority on foreign affairs, who is slated to be the next Foreign Minister. Planes are secured, and Conway coolly and capably embarks all the whites on the planes. In the last plane to leave are Conway, his brother, George (John Howard), a fossil collector, Lovett (Edward Everett Horton), a former American utilities magnatt, now in flight from the law, Barnard (Thomas Mitchell), and a woman of the streets, Gloria (Isabel Jewell).

JUST previous to the plane leaving the ground, unbeknown to the passengers the place of the English pilot is taken by a mysterious Chinese, who instead of flying them to Shanghai, where they are expecting to be taken, heads the plane for the interior of Tibet, into an unexplored and almost unchartered country. The plane crashes, the pilot is killed, and the party is found by natives, led by the mysterious Chang (H. B. Warner), who conduct the whites to a Paradise on Earth, a lamasery called Shangri La. Set in a valley, surrounded by mountains, which protect it from the storms which rage on the other side of the cliffs, Shangri La is a place of incredible beauty. Here there is no strife, no jealousy, no greed, only complete happiness, a place where people live to unbelievable old age, and where there is plenty of everything for all.

THE members of the party soon learn that they were brought to Shangri La by intent, at the behest of the beautiful Sondra (Jane Wyatt), ward of the High Lama. Sondra has read Conway's books, and feels that only in Shangri La will he be really happy; and, after seeing Sondra, and the beauty of his surroundings, Conway is ready to agree. At first the others are resentful of their fate, and anxious to escape, but soon there come a transformation. Lovett, at first afraid of his own shadow, becomes interested in the children of the community, and takes it on himself to teach them at school. Barnard, at first covetous of the gold with which Shangri La abounds, quickly loses his interest in the precious metal, and decides that he should install a modern plumbing system throughout the settlement. Gloria, dying with consumption when she arrived, finds that the air and climate of Shangri La have completely cured her, and she finds peace and happiness in her newly acquired love for Barnard, which the latter reciprocates. Only George Conway cannot reconcile himself to an existence free of night clubs, theatres, bright lights, etc. and he engineers an escape from the lamasery, with the aid of Maria (Margo), a beautiful Russian girl who has told George that she was brought to the lamasery a few months previous, and has been kept there against her will.

CONWAY, by this time, has met the High Lama, played by Sam Jaffe, and learns that the latter is two hundred years old. The Lama tells Conway, that it is his wish, that the Englishman take his place as head of the lamasery, as he is soon going to die. He tells Conway of the vision which provoked the founding of Shangri La, and throughly convinces the Englishman that Shangri La, and the role of High Lama, is the latter's destiny. Questioned regarding the girl, Maria, Conway is told that she arrived in Shangri La almost a century before, and that if she ever were to leave the lamasery she would turn old and wrinkled, and show her real age. Conway is convinced, but the brother refuses to listen, and brings Maria in to plead with Robert. Maria tells her story so convincingly, that Conway agrees to escape with the other two. Gloria, Lovett and Barnard, when approached, all make excuses, having decided that they prefer the peaceful existence at Shangri La to the struggles of the outer world. Robert, George and Maria escape during the confusion caused by the death of the High Lama, but are soon deserted by their guides, and are left on their own resources in the bitter cold and blinding snow storms of the mountain passes. Suddenly George screams, telling his brother to look at Maria's face, and the truth of the High Lama's statements are proven. Maria has become a wrinkled old hag, and in a few moments, dies. George, horror-stricken, jumps over a cliff and is dashed into the chasm hundreds of feet below. Robert struggles on, reaches civilization, then changes his mind and heads back for Shangri La and Sondra. The closing scene shows the Englishman at the gates of the lamasery, and we are left with the suggestion of a happy ending for Conway and Sondra.

THE work of all the principals is exceptional. Colman has never been better. Jane Wyatt as the lovely Sondra, supplies the love interest satisfactorily, and shows real promise for future screen success. Isabel Jewell as Gloria, walks away with almost every scene she is in, registering hysterics most convincingly. Edward Everett Horton and Thomas Mitchell brilliantly supply the comedy to offset otherwise heavy material, and Horton in particular gives an outstanding performance. Sam Jaffe as the High Lama and H. B. Warner as Chang are notable characterizations, with Jaffe's make-up one of the high spots of the picture.

(*Continued on Page 7*)

Astaire-Rogers Dancing, Plus Gershwin Music, Plus Horton-Blore Comedy,

DIGEST REVIEWS AND PREVIEWS

(*Continued from Page* 6)

WHILE at times the philosophy discussed, may be above the grasp of the "hoi polloi", the genuine entertainment of the picture is such that it successfully surmounts this difficulty. To Frank Capra and Robert Riskin, the Digest's thanks for an inspiring contribution to the art of the cinema. "Lost Horizon" will win the gratitude of the theatre-going public everywhere, as a remarkable example of screen entertainment.

* * *

"CALL IT A DAY"

Warner Bros.

AT last the Englishman comes into his own, insofar as his sense of humor is concerned. In "Call It a Day", Warners have given us a domestic comedy in which all the characters are upper middle-class English men and women, and their sense of humor is as acute as that of Americans. The comedy is bright and witty, at times reaching the American heights of "wise-cracks". The cast, several of them British by birth, portray the English characters with sincerity and are thoroughly convincing. The direction of Archie Mayo has no small amount to do with the ultimate success of the picture, and he deserves a great hand for his work on this production.

THE story tells of the adventures of the Hilton family on the first day of Spring, taking you from the time they awake in the morning, until the lights are turned out at night. Ian Hunter, the father, unwillingly becomes involved with an actress, Marcia Ralston, and his efforts to untangle the situation without indiscretion on his part, provide many hearty laughs. Frieda Inescourt, Hunter's wife, is almost precipitated into an affair with her girl friend's (Alice Brady) brother, played by Roland Young. Young's impetuousness and Miss Inescourt's reserved timerity also add to the general fun. The eldest daughter, Olivia de Havilland, has fallen in love with artist Walter Woolf King, and is trying to force him into an affair. His pitiful pleas with his wife, Peggy Wood, and his attempts to dissuade Olivia, are good for more laughs. Bonita Granville, the brilliant youngster of "These Three", plays the role of the younger daughter, who is enraptured with the work of the artist, Rossetti, and also insists that she is psychic. Peter Wiles, playing the role of the son of the family, is bent on touring the Continent via automobile, until he meets and falls in love with the girl next door, played by Anita Louise. Besides these members of the family and their entanglements, there are the servants of the household; Elsa Buchanan, the new maid, who is scared stiff of everybody, and Una O'Connor, as the cleaning woman, who convinces the cook, Beryl Mercer, that the latter has high-blood pressure.

THE adventures of these characters taking place all in one day, make a photoplay that is way above the average in entertainment, and is proving one of the "surprise" draws of the season, succeeding in getting an extraordinary amount of word-of-mouth advertising, such as greeted the first "Thin Man". For Canada, this picture is a natural, as Canadians will greatly appreciate the presentation of an intelligent and humorous Englishman, instead of the dull, stupid and drawly Britisher the screen usually portrays. This is an innovation that is really welcome, and it is the Digest's hope that other studios may take a lesson from "Call It a Day", in that respect.

THE work of Frieda Inescourt, a comparative unknown, is most refreshing and warrants more and better roles in the future for this actress. Olivia de Haviland does a splendid job of the love-sick girl, while Walter Woolf King as the artist, is perfect for the part; as is also Peggy Wood as his long-suffering wife. In fact, every one of the players get the very most out of their respective roles, and this reviewer failed to see one weak performance in the whole picture. An unusual tribute, both to the players, and to the director.

"CALL IT A DAY" is a picture which everyone should see if they want a good laugh. It is a particularly appropriate picture for those married couples who may be romantically contemplating some indiscretions, or who have been indulging in harmless flirtations. The comedy element makes it a family picture.

"Ray L."

* * *

RAY PRESENTS

(*Continued from Page* 4)

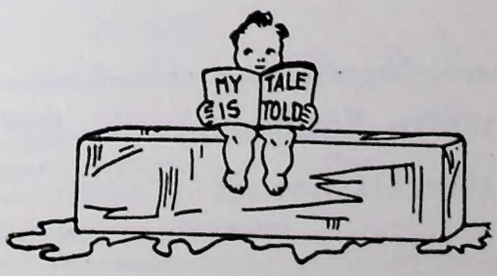
Meanwhile, two wives, one past and one present, are witnesses to prove that Gable may have been their "Daddy", but he is no "pappa".

Whether he is or is not, Mrs. Violet Wells Norton is no shrinking violet in the matter, for the moment Gable entered the courtroom, she rose from her chair and exclaimed, "That's 'im, that's 'im. Hit's Frank Billings!"

The Government alleges that Mrs. Norton and Jack L. Smith, a private detective, were using the mails to defraud, in efforts to get money from Gable.

Meanwhile, Gable had to be rescued from scores of women who would have left him as naked as truth, had they succeeded in their "strip act", as he entered the courtroom.

Guards were obliged to rescue him from the females of the species. Such are the trials of popularity.



Samuel Goldwyn Sets Production Budget of $10,000,000 for 8 Features

WASHINGTON FILM DIGEST

(Special to The Canadian Moving Picture Digest by George W. Mehrtens, Columbia Trade Press Staff Correspondent)

WASHINGTON, D.C., April 20—(CTP)

DECLARING that while in his opinion theatres are beyond the scope of Congresisonal regulation even under the Supreme Court's recent decision on the Wagner Labor Relations Act, Abram F. Meyers, general counsel for Allied States Exhibitors Association, this week revealed that it is inevitable that a movement will be initiated in many states to enact bills similar to the Wagner law, in order that no form of employment may escape. Myers added that eventually the entire film industry will be subject to the provisions of the Wagner Labor Act.

"The Administration may try to get employers not subject to the act to conform to it voluntarily under a revised N.R.A." Myers points out, "However, in either event it is my conviction that all branches of the Industry will be subject to legislative control in due time."

The problem is growing imminent and the exhibitors must chart a wise course, Myers says, unless greater interest is displayed, exhibitors may be confronted by an emergency for which they are wholly unprepared.

The Allied General Counsel revealed that the theatre labor organizing movement is bound to come up at the Allied board meeting next month, and probably at the organization's convention in Milwaukee, May 26 to 28.

"It is not far fetched," Myers states, "to speculate how far control over production can be exerted. If Congress can enforce collective bargaining in the studios, can it also regulate what goes into the pictures? Has the Supreme Court paved the way for unified regulation at the source? And to what extent if at all, would the states have to yield to the Federal Government in their regulations of public exhibitions which incidentally infringe upon interstate commerce? The problems of the Film Industry have been greatly increased by the recent decisions and we are entering upon an era of experimentation and change," he declares.

* * *

Meanwhile Nathan Yamins, president of Allied States, in a special interview with Canadian Moving Picture Digest, stated that, "Double features only can be eleminated by having the producers reduce the quantity of pictures they turn out and concentrate on quality, and by the elimination of block-booking so that exhibitors could play the pictures best suited to their audiences."

"The general adoption of the double feature policy has kept pace with the deterioration in the quality of the average Motion Picture," Yamins said, "It is ridiculous to place the blame on the exhibitor, he doesn't want the double feature policy because it only adds to his film costs and cuts down his daily turnover, but its adoption by the exhibitor has been forced upon him by public demand due to the inferior quality of the average motion picture."

Yamins declared he knew that it has been argued that two poor pictures do not make one good one. Theoretically, he said, this may be so, but experience has proven that the average theatre patron is willing to put up with the quantity when he or she cannot have quality.

"The practice of block-booking has been a strong factor in forcing the adoption of the double feature policy," Yamins said, "What is an exhibitor in an industrial neighborhood going to do with a picture like 'As You Like It' or 'Romeo and Juliet', except to double feature it? Good or bad, he must buy these pictures to get what he wants, even though they may not be suited to his patronage."

Yamins concluded by asking: "I wonder, if block-booking were eliminated, would there be a theatre that would not have played 'Maytime', 'San Francisco', and 'Mutiny on the Bounty', and I also wonder what these pictures would have grossed throughout the country for the producer if the exhibitor could have played them without having to buy an entire block of 50?"

20th CENTURY-FOX CREDITED

INTERNAL Revenue Commissioner, Guy T. Helvering this week announced that he had credited Twentieth Century Pictures Inc. (now Twentieth Century-Fox Corporation), New York, with overassessment of and excess profits taxes amounting to $46,717.25.

Decision announced that the amount of $40,445.05 of overassessment results from recomputation of Twentieth Century net income. The Field Examiner's investigation disclosed the method employed to compute taxable income. Allowance of an additional deduction for ordinary and necessary business expenses causes $5,738.50 and the balance overassessment results from allowance of additional deduction for state taxes.

HOBBS TO INVESTIGATE M.P.P.D.A.

CONGRESSMAN HOBBS, of Alabama, is still patiently awainting action on his proposed measure to investigate the activities of the Motion Picture Producers and Distributors of America. The Congressman declares that he will definitely push for action this session and is making every effort to gain support in the lower house on the measure. The bill first came like a bombshell into the Motion Picture Industry, but despite the Alabama Congressman's apparent determination to press for Congressional action this session, it is felt among those close to the Industry that the bill will not be acted upon this year and keen opinion is voiced to the effect that it may not even be given serious atention during the entire Congress.

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BRITISH FILM DIGEST

(Special to The Digest from Ward Shaftesbury, London Correspondent.)

WARDOUR STREET is all agog with its plans for the Coronation Week festivities. Certainly the Film Industry, despite the recent crisis, is determined to play no mean part in the forthcoming celebrations. So far as I gather, almost every cinema in England will rediffuse the B.B.C. broadcast. Some of the larger London theatres have applied for licenses to enable them to keep open all night. The most interesting program of all is that planned by the County Cinemas circuit. In a number of their cafes, television of the procession will be given as well as the B.B.C. broadcast.

* * *

DESPITE the general state of doldrums existing in the studios at present, Pinewood seems to be keeping busy. Jessie Matthews new musical film "Gangway" has just begun production there and I understand that it's going to be a honey of a picture with Jessie as a girl reporter involved with gangsters while out after a story—Nat Pendleton as Gangman No. 1 should manage *that* side of the film without much trouble . . . J. P. Carstairs just started shooting "Night Ride" for Paramount at Pinewood — story is all about a lorry and its driver with a bit of vamp interest thrown in . . . At Elstree, the lads are busy with "Radio Revue of 1937" the June Clyde-Buddy Rogers picture — Buddy and June are rival night club proprietors but finally find that a merger is better than slow starvation — the result is a mammoth hot spot "The Silver Spoon" . . . I just heard that a unit of Conway Productions, Ltd., has left Grimsby for the White Sea where they will shoot scenes for the "The Last Adventurers", a saga of the White Sea Trawlers — the unit will visit Lapland and Archangel on their way out . . . Herbert Wilcox has decided to make "Victoria the Great" at Denham — RKO will have world distribution of this great film starring Anna Neagle and Anton Walbrook.

* * *

ANOTHER example of clever publicity came to me over the week-end — John Stafford's invitation to a "chopstick dinner" at that wonderful eating-place, the Chinese Restaurant in Picadilly Circus. Nobody has as yet been able to figure out what it's all about and the hieroglyphics on the card haven't helped any. However the food at this restaurant is unsurpassed so I am looking forward to a good tuck-in — even though I may have to dispense with the chopsticks.

NO doubt about it, Twentieth-Century Fox is going full-steam ahead in this country. I understand that negotiations have just been completed for the building of a magnificent Head Office in Soho Square. I have seen the architects drawing of the new premises and they certainly are impressive. The building which will be the maximum seven stories in height will have two projection theatres, a staff restaurant, and a recreational sun roof as well as the usual offices. It is interesting to note that the site of the new headquarters once housed such famous figures as Sir Joseph Banks, the naturalist and explorer who was by the way a stout supporter of Captain Bligh of "Mutiny On the Bounty" fame, and Charles Kemble, the well-known actor and part-owner of the Convent Garden Theatre.

* * *

THE Englishman has always been a great fellow for hobbies. The newest one to come to my attention is that of a sixteen-year-old boy at Sutton-on-Trent. The hobby is of all things, film exhibition. To encourage the boy, the father has built him a small luxury cinema seating 188 in the audience and having a private car-park and twin Glebescope projectors. Shows are given twice a week. This miniature cinema features tip-up plush seats, interior decoration in green, tangerine and gold, concealed lighting, and a tiny foyer. A novel theatre which is no hobby but a cold business proposition is the Dublin Astor, a 240-seater super which just opened with the not-so-minature "Great Ziegfeld", M-G-M's box-office hit. It is intended to show only three-hour pictures if possible, with no supporting program and all seats are sixty cents — certainly a novel experiment!

* * *

GRETA GARBO is still a great box-office draw in London. After four weeks at the Empire, Leicester Square, it has again become necessary to hold her "Camille" over. Only five films have achieved this record in the eight and a half years of the Empire's history.

* * *

OSCAR DEUTCH who is head of the Odeon Circuit, recently announced that he is giving free passes for all the troops of the Rhodesian contingent who are visiting England for the Coronation celebrations. I understand that the permits will be valid for all the circuit's theatres. There is a possibility that the scheme may later be extended to include all other visiting regiments.

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Warner's, 20th Century-Fox and Paramount Make Bids for Roxy Theatre, N.Y.

SHOOTING THE STARS

ROBERT MONTGOMERY'S acknowledged triumph in an intensely dramatic role in "NIGHT MUST FALL", has resulted in M-G-M giving the former portrayer of playboy roles the lead in "SPANISH OMELET", a drama written around incidents in the Spanish revolution; exhibitors may remember that Montgomery first achieved fame for his "heavy" role in "The Big House" . . . production has been completed on KAY FRANCIS' latest starring vehicle for WARNER BROS.-FIRST NATIONAL, entitled, "CONFESSION"; appearing opposite Miss Francis are IAN HUNTER and BASIL RATHBONE, and included in the supporting cast in an important role is JANE BRYAN, whose work in "Marked Woman" has caused so much favorable comment . . . JOEL McCREA, slated to play the starring role of the native "TERANGI" in SAMUEL GOLDWYN'S "THE HURRICANE" has asked to be relieved of the role, stating "I am convinced that I cannot honestly portray a Polynesian native with the sincerity that is needed"; Goldwyn immediately asigned McCrea to the romantic lead in "DEAD END", co-starring him with SYLVIA SYDNEY and HUMPHREY BOGART; both "Hurricane" and "Dead End" will be released by UNITED ARTISTS . . . HENRY KING has been designated by DARRYL F. ZANUCK to direct "CHICAGO" which goes into production May 24th, at the 20TH CENTURY-FOX studios; no cast has been selected to date . . . HENRY ARMETTA, explosive Italian comedian, has been engaged for an important role in support of BOBBY BREEN in the forthcoming RKO RADIO release, "MAKE A WISH"; Armetta also appeared with Breen in the latter's first picture, "Let's Sing Again" . . . MISCHA AUER, UNIVERSAL'S comedian supreme, has been assigned a featured role in the forthcoming DEANNA DURBIN production "100 MEN AND A GIRL"; Auer also appeared in "Three Smart Girls" . . . GRAND NATIONAL has signed BETTY LAIDLAW and ROBERT LIVELY to write the screen play of Clarence Buddington Kelland's "FACE THE FACTS", which will be the second STUART ERWIN starring picture . . . "PICK A STAR", HAL ROACH'S star-spangled satire of Hollywood studio life, is completed and ready for preview; the picture features PATSY KELLY, JACK HALEY, ROSINA LAWRENCE and MISCHA AUER, while LAUREL and HARDY appear in comedy sequences, and LYDA ROBERTI is filmed in a hot-cha opera; "Pick a Star" will be released by METRO-GOLDWYN-MAYER . . . ANN SOTHERN has been assigned a featured role opposite JACK OAKIE in the RKO RADIO production, "SUPER SLEUTH", which will be produced by Edward Small and directed by Ben Stoloff; James Gleason also will have an important part . . . ETTA McDANIELS, GERTRUDE SHORT and GEORGE MEEKER were assigned this week to important supporting roles in SAMUEL GOLDWYN'S "STELLA DALLAS", which co-stars JOHN BOLES and BARBARA STANWYCK; KING VIDOR is directing this film, with Anne Shirley, Alan Hale and Al Shean also in the cast; UNITED ARTISTS will release "Stella Dallas" . . . Following completion of "I COVER THE WAR", in which he stars, with Gwen Gaze, Don Barclay, Major Harris and James Bush in support, JOHN WAYNE will commence work on "HELL ON ICE", which is slated to be his next starring vehicle for UNIVERSAL PICTURES . . . ALLAN DWAN has been chosen by Darryl F. Zanuck to direct "HEIDI", SHIRLEY TEMPLE'S next 20TH CENTURY-FOX picture; production will start about May 10th; no supporting featured players have yet been selected.

Public Funemy No. 1, Mischa Auer, last seen in "Three Smart Girls", who has a featured role in "Girl Overboard" the new Universal picture.

TORONTO THEATRES

LOEW'S—Manager Jules Bernstein — 2nd week, Metro-Goldwyn-Mayer's "Maytime", starring Jeannette MacDonald, Nelson Eddy and John Barrymore.

TIVOLI—Manager D. Krendall — Tyrone Power and Loretta Young in "Love Is News", a 20th Century-Fox picture. Also Samuel Goldwyn's "Beloved Enemy", starring Brian Aherne and Merle Oberon.

UPTOWN—Manager Jack Arthur — 4th week, "Wings of the Morning", a 20th Century-Fox-New World production, starring Annabella and Henry Fonda.

IMPERIAL—Manager Tom Daley — Bing Crosby and Bob Burns in "Waikiki Wedding", a Paramount picture.

SHEA'S—Manager Jerry Shea — Warren William, Karen Morley and Lewis Stone in "Outcast", a Paramount picture. On the stage — Sally Rand.

EGLINTON—Manager Bob Eves — William Powell and Myrna Loy in M-G-M's "After the Thin Man".

HOLLYWOOD—Manager Raymond Allen — 20th Century-Fox's "One in a Million", starring Sonja Henie. Also RKO Radio's "Winterset", with Burgess Meredith and Eduardo Cianelli.